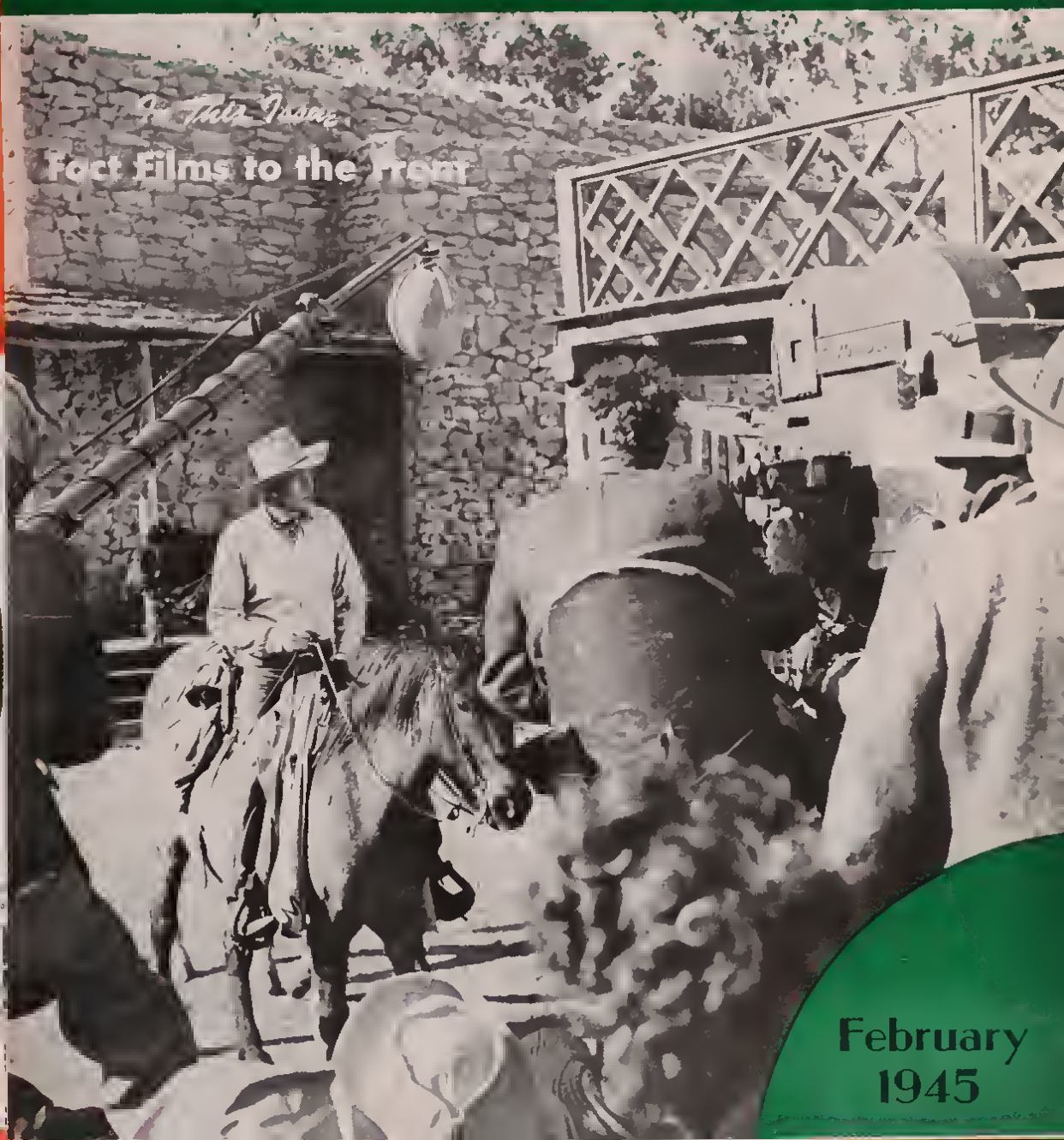
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THE MOTION PICTURE CAMERA MAGAZINE



In This Issue:

Fact Films to the Front

February
1945

(No. 3 of a series on the manufacture of Du Pont Motion Picture Film.)



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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 25 FEBRUARY, 1945 NO. 2

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AUSTRALIAN REPRESENTATIVE
McGill's, 179 Elizabeth Street, Melbourne, Australian and New Zealand Agents

Published monthly by A.S.C. Agency, Inc. Editorial and business offices 1782 North Orange Drive Hollywood (Los Angeles, 28), California Telephone GRanite 2135

Established 1920. Advertising rates on application. Subscriptions: United States and Pan American Union, $2.50 per year, Canada, $2.75 per year, Foreign $3.50. Single copies 25c, back numbers, 35c; foreign, single copies 35c, back numbers 40c.

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Entered as second-class matter Nov. 18, 1937, at the postoffice at Los Angeles, California, under the act of March 3, 1879



The character of the film is important, too

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MAJOR ELMER DYER, A.S.C.

IF the famous Luther Burbank had not decided to develop a spineless cactus it is entirely probable that the motion picture industry might never have heard about Elmer Dyer, A.S.C., who since 1927 has been one of Hollywood's outstanding aerial cinematographers. As a matter of fact, Elmer says he tips his hat to a cactus whenever he sees one, for he thinks he owes his photographic career to a cactus—and Luther Burbank.

Here's how it happened. Elmer had loaned a man some money to equip a motion picture camera. The man couldn't pay it back, so gave the camera to Elmer. He also told Elmer the names of certain people to write to in order to make money with said camera. It turned out that Elmer, whose photographic experience was confined to a box Brownie camera, was to go out and make newsreel shots and then try and sell them to newsreel companies.

Elmer had heard that Luther Burbank was developing a spineless cactus to feed cows. So he went over to see him and arranged to make movies of the work. The result was "Harvest in the Desert," the story of Burbank's triumph, and Elmer's first film. He sold it to J. R. Bray, and was on the road to a cinematographic career.

"You see," says Elmer, "you never know what's going to happen next in this life, so you better keep your eyes open and read the newspapers to see what's going on."

That cactus picture set Elmer up proper. He became the western representative of Paramount Pictographs and soon had made 40 subjects. He was doing that when the first World War broke out. He tried to join, but the army turned him down because he was married. All of which goes to show you never can tell what will happen during a war. For 25 years after the army refused to take him because he was married, it did accept him for the present World War—and he still was married.

But by now he had become a famous aerial cameraman, and his service and experience was needed. So he was commissioned a Major in the Air Forces. He was sent overseas where he directed the photography of "Target for Today," and made an enviable record for himself. He was retired from active service several months ago, and now is back in Hollywood again. As soon as he returned he went to work on "Captain Eddie," flying an old pusher type plane.

Still a bit groggy from so much aerial work in Europe, he decided he would rest up a bit from the flying work after finishing "Captain Eddie," so he mounted his camera on a tank and did special work on Lester Cowan's "G. I. Joe." He directed the photography on the second unit of the picture which made battle scenes. Elmer says he would like a few more ground jobs, but we bet he will be back in the air the first time he is called. He's like that.

Getting back to a few historical facts about Elmer we inform you he was born in Amarillo, Texas, on August 24, 1892. He moved around a bit, and attended public schools in Oklahoma City, San Antonio, Texas, and Los Angeles. It was when he was just 21 years old that he acquired the motion picture camera we mentioned at the start.

When he was turned down by the Signal Corps in 1917, he took a job with Nat Spitzer and photographed Texas Guinan in "Two Gun Woman." For three years he photographed a series for Spitzer. Then the Whitman Bennett Studio sent him to Alaska on "The Iron Trail." He was there for seven months. When he returned he went with the Fox Studios where he photographed the Van Bibber pictures. He did "Last Man on Earth," and then went to Universal Studios where he photographed films starring Arthur Lake and Slim Summerville. While at Universal, in 1927, they wanted a special scene made from the air. The cameraman became sick. So Elmer told them he could do it. He had flown down through the Grand Canyon of the Colorado making a newsreel picture before the first World War. (Incidentally, he is probably the

(Continued on Page 68)

The Camera

By HAL HALL



CHARLES MARSHALL, A.S.C.

IF any man ever seemed to lead a charmed life it is Charles Alfred Marshall A.S.C., who for the last nineteen years has been engaged in aerial cinematography, and has nothing but an occasional stiff neck in the way of injuries.

BUT—Marshall has led a charmed life, otherwise he would not still be an aerial photographer. In fact, he figures he really shouldn't be alive to tell his story. Three times he has faced death while making motion pictures and he escaped even slight injury in two of them. In the other a leather cushion which he held in front of his head probably saved his life.

He was flying at Randolph Field during the filming of "West Point of the Air." His plane was at a great height when his pilot turned its nose down and went into a terrific dive. "Suddenly planes appeared all around us," explained Marshall. "It was all over in a matter of seconds. Then I learned that we had dived right through a formation of 48 planes. How we missed them is a mystery to me."

Another time Marshall was at March Field making tests at dusk. Flares consisting of 65 pounds of magnesium were carried up in the camera plane and dropped in an effort to get certain effects. As the camera ship was taxiing down the field on the takeoff one of the big flares exploded in the plane. Marshall jumped out, along with the pilot, while the ship was going fifty miles an hour. Both saved their lives and escaped with only scratches. The plane was burned to a crisp. So was the camera.

The third narrow escape for Marshall was in 1937 when he flew to Alaska to photograph the expected rescue of the Russian fliers who went down over the North Pole. Fifteen miles out of Fairbanks, Alaska, the camera plane crashed and landed upside down in a swamp four feet deep. When the crash seemed certain Marshall grabbed a leather cushion and held it in front of his face. The cushion was cut in two pieces by the impact, but all Marshall received was an injured neck. He is still bothered with that neck from time to time.

Marshall was born in Los Angeles on July 21, 1898, and graduated from Hollywood High School. He had attended Junior College a year and a half when the first World War broke out. He immediately joined the Air Service and was sent to the School of Military Aeronautics at the University of California. At March Field he received his flying training. He was commissioned a Second Lieutenant, but before he could get overseas the war ended.

Charley got a job in the old Lasky Laboratory in the printing room. He worked there ten hours a day for two years before being transferred to the flying room. For this he received $45.00 per week. He left there and went to work in the laboratory at the Goldwyn Studio where he eventually got a chance as an assistant cameraman under Andre Barlatier, at $25.00 a week. That was his start.

He went as assistant to John Mescall after the merger which resulted in the forming of Metro-Goldwyn-Mayer Studios. He became a second cameraman there and remained at MGM for eight years. Then he got into doing Akeley work and soon became an Akeley specialist.

In 1926 he started doing aerial photography and in 1928 made the first big air picture "Flying Fleet" at Metro-Goldwyn-Mayer Studios. He left Metro-Goldwyn-Mayer in 1929 and did free lance Akeley and Aerial work. But he was back at MGM again in 1931 doing aerial photography on "Hell Divers." In 1932 he was on "Sky Bride" at Paramount. In 1933 he was one of the aerial cinematographers on "Night Flight" at MGM. His experience in flying over the Rockies at 14,000 feet with no oxygen he says was one he'll not forget.

In 1934 Marshall was on "West Point of the Air"—that was when his ship dived through the formation of 48 planes by accident. "13 Hours by Air" was Charley's next in 1934. That was for Paramount. He got a slight scare on that

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THE DOCUMENTARY FILM

By IRVING BROWNING

FOR some time now, I have had my opinion regarding an old trend of film production. The past fifteen years have brought to the fore a new classification for them, the "Documentary." The question whether the recording of an incident on the spot is documentary or whether it can be re-enacted by actors or non-actors, directed, capably edited, with special musical score is also "Documentary."

Many fine and some poor films have been cloaked behind the word "Documentary." Low production cost is one of its attributes but not one of its assets. I have made films which were documentary, therefore in preparation of this article I did some research, discussed and even argued with writers, producers and editors regarding the documentary film, so here I present proof with my viewpoint. Is it a new trend or is it just a silent film like those of the silent era?

I have found that some of the "Documentary" producers have had little experience in film production, journalism, or creative arts, but they do have an abundance of intestinal fortitude and ambition. The paint, pomp, oversized sets, glamourous stars and polished dialogue is not the fare of the documentary producer; he uses the background of our common folk the most natural material for dramatic filming. A classic example of such material as Hollywood would make it, is Erskine Caldwell's "Tobacco Road."

I can cite an incident in a film of mine, entitled, "City of Contrasts," which I made in 1930 and was presented by Sol Lesser. I made several scenes on Riverside Drive in New York City. This street facing the Hudson River is well known as one of wealth. At that time, along the water front, on Riverside Drive, a group of men, because of the depression, colonized there, setting up a squatters' camp governed by their own Mayor and his Committee. This was a sorrowful scene, yet it was on Riverside Drive. If I were to tell a one-sided story of New York, I would make a close-up of the lamp post showing "Riverside Drive" and then make some shots of the "colony" with its squalor but that would not be the truth, neither would it be the truth if I had shown the side of wealth alone. Here I could have easily created a distortion of incident.

To me the documentary film must tell the unadulterated truth, made on the spot. Having characters re-enact the incident which happened some time earlier, could create color, as by the editor's hand, flavored by special music, tainted by the dramatic tongue of the narrator, for when all are combined make for the same effect that Hollywood obtains in the drama.

Now, I bet I am in a hell of a jam with ye producer, ye writer, ye editor, ye musical director and ye cameraman who make the documentary film, but I am going to stick to my opinion and get going further into my story. First, I shall open Webster's dictionary and take from it, the definition of the word "Documentary." As Webster defines "Documentary"—"pertaining to written evidence, consisting in documents, as documentary evidence." If a film of such classification were brought into a court of law, it would have to be a true, unadulterated fact or it would never stand up as "Documentary" evidence.

The power of the film as a political force is far reaching, greater than the newspaper, yes, even greater than the spoken word. That entertainment is a morale builder, has been clearly defined centuries ago, it provides that which every human seeks, reality or escape. It puts into instant action our stagnant senses. In most instances, it is accepted without condition. Before the film, we found our escape in books, lectures and the theatre, the film came forward with a greater force because it could re-create that which we are able to en-



vision from books and newspapers Radio too, excites our imagination as will television when we can see as well as hear

When the film was first put in motion, the true documentary material was its first source This eventually led to the newsreel, the travelogue and the exploration film The necessity for making a paying venture of the film brought on the melodrama, comedies, historical films and so forth. To me, this film fits into three categories, FACT, FICTION and FANTASY The FACT film would of necessity be the "Documentary," the FICTION film is a creation by an author, the FANTASY film, such as Shakespeare's "Midsummer's Night Dream," the cartoon and others of that class The newsreel, the very oldest of our documentary films, still is a very important parcel of every motion picture program, it is proof of the necessity of presenting the facts at least in even proportion to fiction and fantasy It is important for us to come out of our world of fantasy and view the real world we live in

Whether or not we agree with the use of Webster's definition of the word "Documentary" and whether or not a documentary film should be re-enacted by actors or non-actors from a story written for special emphasis, with music composed or selected to create a dramatic effect and with dialogue created specially for the drama, if this be called "Documentary" film, then I do not agree, for to me it compares to the early silent film, put to music, but a silent film it is and in that class, it should compete

I should like to cite another instance of a simple distortion of incident Julien Bryan a foremost documentary film producer, and a very close friend of mine, told me that while he was in Poland covering the German invasion, the Germans seized his films and still pictures, to view for censorship They finally returned the films and pictures and especially complimented some shots of the German soldiers smilingly looking at the camera "When you show these fine films" they told Bryan, "do not fail to mention what strong, healthy, smiling men the German soldiers are" This he agreed to do, but by the time he prepared his films for his lecture tour, the Germans had already laid waste of Poland, Czechoslovakia, France and Belgium Bryan in his lectures then referred to these particular sequences as "The German barbarians, laughing at the atrocities they committed to life, home and liberty" What a different face the same pictures presented with just a slight change in dialogue If ten writers were to caption a single photograph, there probably would be ten different expressions of enthusiastic comment, with ten different meanings

A re-enactment alone can alter a story favoring a particular slant, then add to it music and the editor's creative effect and you have a distortion Preparation for the production of a documentary film compared to the Hollywood film

Picture top left on opposite page shows the entire cast of Growing Americans The children did a splendid job at playing themselves in the film

Top right on opposite page is an informal shot of the filming of a scene of Growing Americans

Photo on bottom of opposite page was made by Julien Bryan It shows the Nazis marching just for fun before the big push to conquer the world

Photo top right on this page is a scene that makes for the true Documentary film says the author

Bottom photo on this page is also described as another true Documentary scene



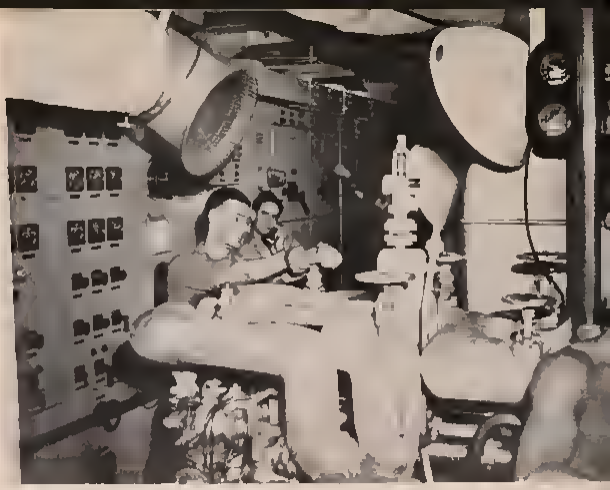
makes very little difference except for the cost, the cast, and the artisans who produce them

Let us take for example the case of two films such as "The March of Time" and "This Is America" These two series should, under the present circumstances be called "Documentary" Are they Documentary? Both films are re-enacted sometimes by actors, sometimes by non-actors both are highly seasoned by the directors' cameraman and editors' distinctive imprint and both use to a great extent flash-backs of "real" documentary scenes from newsreel libraries Both recreate important news and political viewpoints, yet, if we dig deep down to the core, they could never be termed true "Documentaries."

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Three pictures on this page show life of the men aboard The Fighting Lady At mess in the engine room, and at worship

FACT FILMS TO THE FRONT

By EZRA GOODMAN

MUCH has been written and reasoned about the documentary film In England, men like John Grierson and Paul Rotha have theorized about fact films and also produced some superlative examples of them In this country moviemakers like Robert Flaherty and Pare Lorentz have been pioneers in this realm Recently, emphasis upon the documentary film has been brought about by the war The stress of current events has accentuated the documentary, and pictures like 'Desert Victory," "Memphis Belle" and "The Fighting Lady" have met with popular and critical acclaim

The last named of these pictures is noteworthy in more ways than one Not only is it one of the finest examples of the documentary technique but it marks the first time that a major American studio has entered into documentary production and distribution on a full-fledged scale The producer of "The Fighting Lady" is Louis de Rochemont, founder and for nine years head of the March of Time The studio is Twentieth Century-Fox which is producing a series of non-fiction films of which "The Fighting Lady" is the first

De Rochemont himself prefers not to designate his picture with the word "documentary" He likes phrases like "screen journalism" and "fact films" better It is his contention that the word "documentary" has a forbidding sound about it with overtones of the precious and aesthetic He believes that a disservice has been done to the non-fiction film by some of its past practitioners who have been interested more in theory and technique than in subject matter Some of these documentary makers have gone overboard on "arty" camera angles, in the bad sense of that word, and have stressed style to the disadvantage of communication De Rochemont argues that a good many of these documentary producers have not made the necessary contact with the broad base of their audiences by failing to speak out more directly and by neglecting to insure the widest possible distribution for their productions

De Rochemont is confident that he will not fall into either of these two pitfalls His theory of moviemaking is that the screen can be the counterpart of a newspaper reporter or of the non-fiction branch of a publishing house, as well as purveying regular fiction films. And Twentieth Century-Fox is providing the complete facilities of its distribution set-up for these non-fictional releases.



"The Fighting Lady" is an authentic record of an American aircraft carrier in combat Every scene in the picture was photographed in zones of combat by units of Navy cameramen organized by Captain Edward J Steichen, U S N R assisted by Lt Commander R L. Middleton, U S N., Lt Commander Dwight Long, U S N R, and Phillipe De Lacy The narration, written by John Stuart Martin and Eugene Ling, is delivered by Lieut Robert Taylor, U-S N R "The Fighting Lady" was originally photographed in 16mm technicolor and then blown up to 35mm in Hollywood.

The picture is unique in that it blends the documentary technique with the best Hollywood methods of moviemaking The spectacular combat footage in the film is combined with the human element of characterization of the carrier's crew





Above men of "The Fighting Lady" relax with a card game. Top right, surgeons perform operation on crew member

Bottom left a view of the flight deck of "The Fighting Lady" shewing some of the planes she mothers

Bottom right fighter plane pilots get their instructions before taking off to hit the enemy

The Navy cameramen worked from a preconceived scenario and took all of these shots as planned. "The Fighting Lady" leads up to its battle scenes in methodical fashion. There are close-ups of the men on the ship and of life aboard the carrier. By the time the action scenes are reached, the audience has a total sense of participation in the event.

"The Fighting Lady" is being distributed in theatres throughout the country on the same bill with "Sunday Dinner for a Soldier." Reports received from exhibitors thus far indicate that audiences are as partial to the non-fiction film as to the fiction film. Prior to "The Fighting Lady" the top gross for a documentary film that was sold to theatres was "The Ramparts We Watch," produced by de Rochemont for the March of Time in 1939. The picture, augmented by a heavy advertising and publicity campaign, grossed $700,000. "Desert Victory," the British documentary, was distributed by Twentieth Century-Fox in the United States on a regular commercial basis, and grossed $500,000. Pictures like "Tarawa" and "Memphis Belle" were given gratis to exhibitors. They played widely and helped condition audiences for other documentaries.

(Continued on Page 66)











Left to right: Roman Karmen, one of Russia's top cameramen; A. Davzenkho, one of Soviet's most famous directors; V. Pudovkin, Soviet author and film director who has directed some of Russia's finest wartime films

The War of Russian Films

By ROBERT JOSEPH

IN TWENTY-SEVEN years of Russian Soviet Union history, motion picture films have been one of the most powerful of all propaganda and educational weapons. Beginning with first Soviet films like "Potemkin" and "Ten Days That Shook the World" the Soviet Republic has used the screen as a medium for educating its citizens into what the Russian revolution stood for, what it was trying to accomplish, and what it meant in the everyday life of Soviet citizens. By 1939 the Russian motion picture industry had reached a high level of screen excellence, and many of the films which were shown to audiences in this country were found enjoyable and on a par with some of the best which we had to offer. Films like "Serge Nevsky" and "Peter the First" based on the stories of Russian national heroes of antiquity are considered by critics the world over as among the finest examples of motion picture entertainment.

When Germany attacked Russia on June 22, 1941, Russia continued its program of moving its important industries east across the Urals to Central Asia and Siberia on a stepped up plan. Entire industries, factories, complements of workers had been moved during the middle and late thirties from the western-most portions of the Soviet Union to far-off places like Uzbekstan and Kazakstan, thousands of miles to the East. Among the industries which began moving out of Moscow and Leningrad on June 22 1941, was Russia's all-important motion picture industry.

The site selected for the continuance of Russia's gigantic motion picture producing program—the Soviet Union has thousands of stationary and mobile theatres—was Alma-Ata capital of the Kazakh Soviet Socialist Republic. Other minor studios were also located in Transcaucasia, Tashkent, Ashkhabad and Stalinabad. The problem of transportation in those dark days of the summer of 1941 were almost insurmountable. Yet Soviet leaders realized the importance of preserving as much of the vitality of the Russian film industry as possible. There were training films to be made, films for civilian morale, and the necessity to preserve a record of the progress of the war against the Germans.

Yet the move was made, and Russian film companies continued to turn out pictures on the same important scale as before. The spirit of heroism which was so evident in spectacles made before 1941 was as strong as ever, and films like "General Suvolov" and "War of 1812" and "Ivan the Terrible," as three examples of Soviet spectacles made after the Nazi invasion, were produced on the same gigantic scale.

Russia's greatest contribution in the field of war-time films was its realistic program of front-line documentaries. American audiences have seen some of these films—"One Day of War," "The Russian Front," "The Battle of Moscow," and other pictures which have been shown in American theatres during the last several seasons. Among some of these tremendous documentaries "Sevastopol" must stand alone. "Sevastopol" has been considered one of the finest of all war films, a milestone in recording breath-taking front-line war.

The day following invasion in June of 1941 Russian cameramen and technicians were in uniform, assigned to specific front-line jobs. Within a matter of days they were hardened masters in the art of recording the war. "Sevastopol" according to their own account, is the culmination of the best experience in shooting war-front battle scenes. The following by Roman Karmen, Russia's ace cameraman, is a front line account of shooting this most interesting of all Soviet documentary films.

"Sevastopol Years will pass, but Sevastopol's glory will remain undimmed. At the Black Sea Naval Base Soviet cameramen worked under the bombing of thousands of planes, under hurricane shelling. Vladimir Mikosha, Dimitri Rymaryov and others kept the camera going without a stop, recording the defence of Sevastopol. Our descendants will see the blood-smeared, noble faces of machine gunners in the trenches at Sevastopol's approaches, which all express the one thought: 'Only over my dead body can the Hitlerite scum enter Sevastopol.'

"The months of war rolled on the cameraman turned into a soldier. There was no sector on the Sevastopol front without the man with a camera. New forces kept coming to this 'Kinokronika' (Soviet newsreel)— young students from the State Institute of Cinematography.





Assistant operators became full-fledged operators. There were not enough cameras, sometimes film was lacking, but there was never a shortage of men. Hundreds of applications to the Sevastopol front were filed by the Cinematography Committee.

"We lost many comrades. They died a soldier's death on the battlefront. Many a time in action the cameraman had to put aside his apparatus and take to a rifle or machinegun. Each of us now has three and a half years war experience behind him. The cameraman is thrilled beyond words when he shoots victorious battles at a place where three years ago he was recording the bitter episodes of retreat. In those bitter days we knew our work would not be in vain. We knew that the shots of the first days of the war would someday go into the film of victory. We didn't lose heart; we worked with dour perseverance and without rest. And only death in action stopped us. I saw Cameraman Lozovsky shoot a tank attack. He went in with the leading Soviet tank, and he kept his camera working until three shells had hit his tank. The third set it ablaze. With blood streaming down his face he jumped from the burning tank hugging the film to his breast. That eagerness to shoot the film, come what might, epitomizes the Soviet cameraman."

Shooting the siege of Sevastopol had something of a national crusading spirit to it. Cameramen in all parts of the Soviet Union vied with each other for this assignment.

With the Russian victory at Stalingrad and the resurgence of Soviet Armies westward toward Germany, Soviet film industries have been moving back to their former studios in Moscow and Leningrad. But studios in Transcaucasia, Alma-Ata and other Central Asian cities are still in operation. There has been time and opportunity during the past several months for a somewhat more leisurely pursuit of film production, and

(Continued on Page 69)

Top left, a scene from Bogdan Kmelnitzky, Ukraine Hero, one of Russia's great wartime films.

Although in the midst of war, Russia's film industry made the historical film, Russia's First Printer, a scene of which is shown at top right.

Right center is a scene from "Sukhe Bator—Warrior of Asia," a great spectacle film made during the war.

Below, a scene from "Tankmen", one of Russia's realistic films of the war.





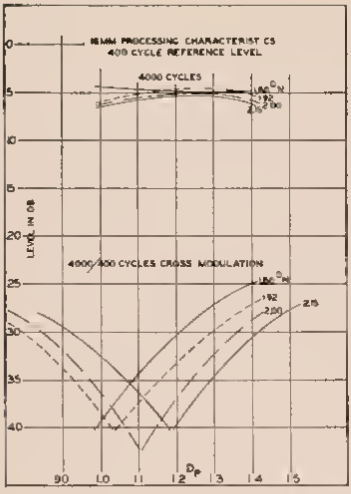


FIG. 1.

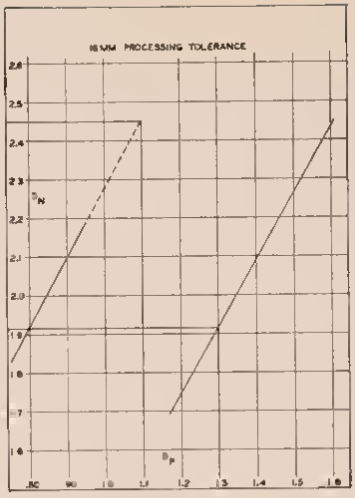


FIG 2.

Commercial Processing of 16mm Variable Area

By ROBERT V. McKIE

RCA Victor Division of Radio Corporation of America

THE problems of processing control for 16mm. film are basically the same as the problems of processing control for 35mm film The processing control of 35mm variable-area sound track has been successfully established by the cross-modulation method This method was also adopted to establish the processing tolerances for variable-area track on 16mm It has taken us many years to establish adequate controls for 35mm film and many improvements in developing, printing equipment, and technique have been necessary Laboratory equipment for 16mm has not kept pace with the improvements in 35mm equipment, hence we found more difficulty with 16mm processing at this time than we now experience with 35mm processing

Nevertheless, the increased activity in the 16mm field makes it necessary to establish commercial processing tolerances for 16mm film. This increased activity results from the fact that the greater part of the pictures being produced by Hollywood studios is reduced to 16mm for war activities, either by rerecording or by the photographic process.

These pictures are distributed to the Army and Navy for projection at various camps overseas From 65 to 75 composite prints are made on each picture and, including the many training films being produced at this time, the total 16mm film being processed will average millions of feet per month.

Two types of measurements were desired First, measurements to determine processing controls and, second, measurements of distortion on 16mm sound track properly processed

A "family" of 16mm negatives was recorded at 60 per cent amplitude each negative consisting of (1) 400 cycles for reference level, (2) 4000 cycles for measuring high-frequency loss and (3) 4000 cycles modulated in amplitude at a 400 cycle rate for cross modulation measurements The 400 cycle section of the test was used to obtain the data for the distortion measurements.

Using a Corning 384 filter, EK5372 fine-grain recording stock was exposed as a negative material over a density range from 1 80 to 2 15 This negative was developed at a pre-established speed for variable-area sound track negative determined by a series of exposure tests in a print-type developer A family of contact prints was then exposed with unfiltered mercury-vapor light covering a density range from 1.00 to 1.[illegible] using EK5302 as a positive material

A review of the quality of recording equipment showed that even a better than average commercial 16mm reproducer would be unsatisfactory for measuring these tests Accordingly, a special 16mm reproducer of the "grindstone" type was set up and used for the measurements subsequently discussed The tests were measured through the special film measuring channel by running the film in the form of a loop

Fig 1 shows the cross-modulation curves plotted against print density It has been established by numerous frequency tests and by practical experience with music and dialogue recordings that 30-db cancellation of the 400-cycle component in the cross-modulation test is satisfactory for all types of material, and density tolerances have been established at this value From Fig 1 the print density tolerance for a negative density of 2 15 is 0 92 to 1 42

However, experience has proved that owing to variations in exposures and emulsions it is more practical to maintain the print density within the smallest possible tolerance, and to allow the maximum variations in negative density All laboratories now have a well-established control department, and tests covering the entire process are made at definite intervals so that the variations which do occur can be controlled easier in the laboratory than during actual production, where the sound tracks are recorded under varying conditions of temperature that may effect the emulsion and cause changes in the density of the sound track negative.

This method of maintaining the print density within the smallest possible tolerance and allowing the maximum variations in negative density, requires the least number of timing corrections Negative densities can easily be maintained within the wide tolerance permissible for a given optimum print density under reasonable processing conditions This method eliminates unnecessary handling and timing of each scene of the negative when sent to the laboratory or the necessity of keeping elaborate records on the density of each scene Only negative variations, which do not fall within the wide negative tolerance as indicated by the cross-modulation test, need be noted

Fig. 2 shows density tolerances for a combination of negatives and prints having 30-db cancellation and indicates a negative density range of 1 92 to 2 45 for an optimum print density of 1,20 to 0 10

The 400-cycle section of the test recording was used for distortion measurements. The grindstone was used as a means of running this film For any given negative in print density covered by the density range, as indicated above, the distortion measured from 2 5 per cent to 3 5 per cent using a General Radio distortion factor meter.

(Continued on Page 70)

Note The above article was reprinted from the December issue of the Journal of the Society of Motion Picture Engineers —The Editor

BRULATOUR
SERVICE

EASTMAN
FILMS

Requirements of Educational Film Presentation

By OLIVER BELL, M.A.

Director, British Film Institute

MOST people will pay lip service to the idea of the using of films for educational purposes But having agreed the principle, the matter only too frequently ends On the one hand, the educational world asks why it should buy this relatively expensive apparatus when there is nothing very much to show on it On the other, the commercial film maker asks what is the use of making films which are rarely shown and on which he will never get any return for his money That is a deadlock which has been one of the principal objects of the British Film Institute to solve.

Our efforts have mainly been directed at the educational people. We have used every means in our power to persuade them that apparatus for the projection of visual material ought to be just as much a normal piece of school and classroom equipment as a wireless set or a blackboard

It has not been an easy task, yet progress has been made Roughly ten per cent of the schools in England now have projection apparatus Had it not been for the war, it is my personal belief that that number would have been doubled As soon as supplies of projectors again become available there is, I am certain, an immediate demand for 5,000 to be filled. Within a period of ten years there should be a total of at least 20,000 installed. As electricity becomes available and bad premises are rebuilt, there should be between 30,000 and 40,000. It would seem, therefore, that the mere replacement of ordinary school machines should form a pretty solid basis for a flourishing manufacturing industry

These calculations take no account of exports to Europe and our Colonies, nor of that most important market of all—the home user.

Scope of Substandard Film

The sub-standard film has come to stay I can see it being used by Government Departments for making known their policy I am sure it will again be used (and perhaps more intelligently used than before the war) by the big commercial interests either for direct advertisement, in the case of branded products, or for general public relations work in the case of trade associations. Voluntary societies and political organizations will use films in connection with their ordinary propaganda work In the world of direct instruction films will naturally be used in adult education, in the Universities in the Technical Colleges, in the Youth Organizations, in the Young People's Colleges, in the Junior Technical Schools, in Secondary education and in Primary education In short, just as the effect of the last war was to bring radio into the normal life of the world, I think it is not too much to say that one outcome of the present conflict will be to put Film into its rightful place

The manufacturers of sub-standard apparatus on both sides of the Atlantic are well advanced in their plans Prototypes are coming off the test benches; sales campaigns are under consideration But what of the supplies of films that are to be shown on these machines? Seeing a possible, nay probable, market, the renters, I am led to believe, are more ready than they were in the past to reduce to 16mm. the money-spinning features of yester-year But what of the world of education? Can anything be done to provide material for that? Will the audience of 7½ million school children ever be great enough to pay for normal commercial production as in the case of the publishers of educational text-books? Or shall we always have to look forward to a hand-to mouth philanthropic existence?

I admit that the onus of equitable payment is on the educational world Nevertheless, the ultimate cost of using films in education must bear some relation to the other costs of educational material It is, indeed, only the most enlightened authorities that make adequate allowances for the hire of films to schools owning projectors The result is that the unhappy possessor is forced to use the free sources of films Advertising or publicity films do not make the best classroom teaching films—nor even the best general educational films

Types of Film

As a result of painful experience, the British Film Institute Committees can now say with a certain assurance the qualities which are wanted for an educational film But before we go into that, let us consider one or two other factors, such as the types of film, which the schoolmaster wants

First of all, there is the very short length which is almost a moving lantern slide. He wants it to illustrate just one point of what he is saying It may be a thing like a street scene in a foreign country which he wants in connection with a geography lesson If it had natural sound it would be so much better, though it can be used silent, but it should never have a commentary It may be a slow motion of how a sheep, cow or horse feeds. It may be a rhythmic action, such as different forms of electrical circuit, or the passage of light through a prism In existing films there are large numbers of short sequences which, if taken out of a film and catalogued as "illustrational films," would be very valuable to all types of schools These short lengths of film, depending on the subject, might run for anything between one and five minutes

The supply of such films is very small indeed, I think because, except to Dance-Kaufmann with their cyclic films and to Elder Dalrymple with their simple junior films made for the Glasgow Education Authority and in the case of a few G B I's, it never occurred to anybody that there was a use for this type of stuff From the trading point of view such little illustration films ought to be so cheap that they could be sold outright, and so cut down the costly overheads of distribution

The second type of film which teachers want is the Lesson film This film, which can be up to 15 minutes' running time, forms the kernel of a lesson to be given by the teacher The number of such films is legion, but the number that have any merit is small in the extreme The technique of using such a film is simple. The teacher consciously moulds his scheme of teaching to allow it to fall naturally into place in one of his periods The class is, therefore, prepared for what it is going to see After the film has been shown the teacher, by questioning them discovers if the pupils have seen what they were intended to observe. Some teachers point the moral by stopping the film as it is running through the machine and holding a still on the screen so that the exact details may be memorized by the class. Others run the film through a second time to make quite certain that it is impressed on the children's minds

The third type of film which the schools want is the Background film This is a film which may be used for giving an introduction to a subject, for revision purposes, or for giving the child general information about the world in which he lives The child is not expected to remember every detail of the film It should interest him and stimulate his imagination It should make him anxious to talk about it and by

(Continued on Page 54)

The above paper was read to the British Kinematograph Society last April It is reprinted here from the Journal of the British Kinematograph Society because it presents a wealth of information that should be of benefit to our makers of educational films and gives a fair idea of what the outlook is for the distribution of sub-standard equipment when the war is ended.—The Editor.



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• REMEMBER CLARK FIELD—the first Philippine fighting?—How three years ago our boys went out time after time—5 to 10 bombers against the whole Jap fleet—18 hours at a stretch in the air—no fighter protection? A stern example to us.

BUY—AND HOLD—MORE WAR BONDS

Requirements of Educational Film Presentation

(Continued from Page 52)

other means, such as the school or public library, to learn more about the subject.

There is almost an adequate supply of this material, and especially of the general information type. Most of the output of the sponsoring bodies, such as the Ministry of Information, the British Council, the Gas and Oil interests, and quite a number of the more serious feature films, conforms to this pattern. Much of it is admirable.

Sound or Silent?

The lesson film raises the question of sound or silent. I think that the answer is that two versions of each film are needed. And when I say versions, I mean versions. A muted sound film is not a silent film. I think the silent projector will continue to be used in schools for quite a while to come. From the Education Authority's or purchaser's point of view, it is considerably cheaper than the sound machine. From the teacher's point of view, it is light and easily moved about. The threading is so simple that even the unmechanically minded are not afraid of it.

From the point of view of method, many teachers claim that the silent film is much more flexible. Every class differs and no two classes need exactly the same points underlined. This means, say they, that with a silent machine they are able to teach better than with a sound film, when a strange personality comes into the classroom, and that personality in substance and diction may not necessarily fit the class. This is very true with younger children. They are not good listeners, as anybody who has attended a children's matinee will bear witness. If they have a dialect of their own, they find a strange voice hard to understand. They are also slightly contemptuous of an accent that is not like their own, it is not like theirs, therefore the speaker is not like their own teacher and, therefore, so runs their argument, what he says can be disregarded.

The point accordingly emerges that the film-maker should have a very shrewd idea to what age group he is addressing himself. This will also affect the content and the tempo of the film. If I might venture a comment on many otherwise excellent films, they have been made by people who have had higher education, advised by people who have enjoyed similar privileges. They have not got down to the level of the nine-year-old—the group which can most benefit from the educational film.

Music and Credit Titles

Perhaps at this point I might call attention to what I consider to be two unnecessary adjuncts to the direct teaching film. I refer to background music and credit titles. Both of them are baleful reminders that entertainment is the basis of the screen's conventional idiom. A musical introduction, or music to cover the end title, let alone all through, is wholly out of place.

Credit titles are just such another annoying intrusion into the normal atmosphere of the classroom. The child neither knows nor cares what company made the film, who directed it, who photographed it, or whose is the golden voice of the commentator. Relegate the maker's name to the end title and the other information to the Teaching Notes, when they will be seen and absorbed by the only person whose opinion really matters, that is to say, the teacher. You save footage and gain the teacher's respect at one and the same time.

Content and Tempo

Far too many films try to cram far too much in for them to stand any chance of being remembered. Because of this teachers are reduced to endless shifts of putting paper clips in the sections of film they want to show and then running the projector with their hand over the lens, talking the while until they reach the next clip. I would say then: Don't be afraid of simplicity.

This cramming of material leads to the tempo of the film being far too fast. Film editors should assume nothing when dealing with younger children. They all would do well to have a look at the products of the Colonial Film Unit if they want to see how slow a tempo can be used and be appreciated by an audience. Our own children, having been to the pictures on a Saturday ever since they were old enough, are quicker in the uptake and more responsive to screen conventions and screen idiom than the Africans as yet. But if they are to learn from the film, it must move more slowly than the average theatrical Western.

The educational film is all unfamiliar country. Probably the child has seen nothing like it before. What is worse, from his point of view, is the fact that the teacher expects him to look at it with concentrated attention—in itself a difficult task needing a supreme effort of will—and to remember what he has seen and what it all means.

The child's mind is simple and direct and the films he wants are simple and direct. Avoid photogenic frills like the plague. The Teaching Notes, which ought automatically to accompany every reel that is sent out, can suggest to the teacher the trimmings which might be put in. Furthermore, any teacher who is worth his salt will be able to amplify the film, verbally adjusting his comments to the mental capacity of his class.

Use of Stills

I would also commend to film makers the need for taking out a still camera when they are out on location or whenever they are shooting. It is my opinion that still pictures will play a larger role than heretofore in the classroom. The efficient diascope and the efficient film strip cum-film slide projector has only recently been perfected. Before the war its use was comparatively small, but after the war I think it will be one of the commonest instruments in schools. It has the advantage, I understand, of being easily susceptible to mass production. There is, indeed, talk of being able to sell such a machine with plastic lenses and a high light-output for between £5 and £6. In addition, it is easy for an amateur photographer to make his own slides, and the teacher who, as you know, prides himself on his sturdy independence, delights in making his own material. Even if it does not come up to professional standards, that doesn't matter. As Touchstone said of Audrey: "A poor thing but mine own!"

There is much to be said for making a film strip of each film put out. Instead, as at present, of the teacher stopping the film as it is running—thereby harming that section of the film as well as getting only an indifferent image on the screen—he will run the film straight through and emphasize the points he wants to make by reference to the stills in the film strip.

One day, too, I hope that an enterprising educational publisher will cooperate with a film company, and the text book with its accompanying films and film strips will be published simultaneously.

And that brings me to another point. One isolated film on a particular subject is of little value. The teacher has, so to speak, to make a detour in his ordinary scheme of work in order to include it.

It is far, far better to make a series, so that the teacher can plan his course to take in films at regular intervals.

Requirements of Higher Age-Groups

So far we have been considering the film from the point of view of the younger age ranges of children. The same principles still apply as the children get older. More and more, however, they can be addressed in adult language as their knowledge of the world and their mental stature increases. This, in turn, means that the tempo of the film can be speeded up and the factual content increased and the length can also be greater as the ability of the student to concentrate improves.

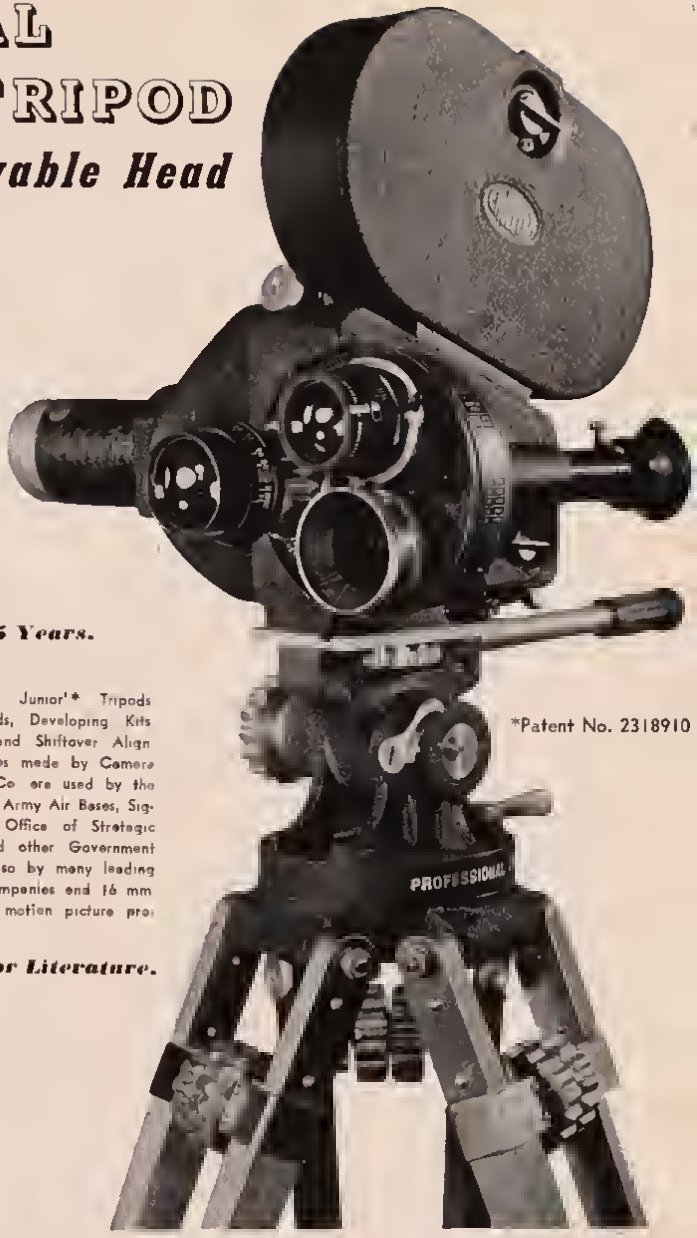
I do not think the educational film should ever reach the quick cutting of the ordinary entertainment film, for these educational films have still ultimately to be remembered in detail. I would maintain this even in the case of the "introductory" or the "revision" film. In this type of film a rapid survey of the subject is made. In the first place, the film can serve to give the student a general grasp of the subject into which he can fit detailed knowledge as he acquires it through reading or other means. In the second, the course

(Continued on Page 62)

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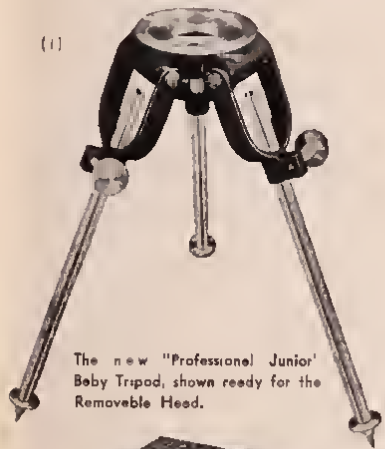
Illustrated below are: (1) The new Baby "Professional Junior" Tripod, all metal, for low shots; (2) The "Professional Junior" Tripod Head which fits all our tripods; (3) the top portion of the standard "Professional Junior" Tripod and (4) the "Hi-Hat" low-base adaptor, underneath which is shown the finger-grip head fastening nut that firmly holds the Tripod Head onto any style of tripod base in the "Professional Junior" line. To the right is shown the "Professional Junior" Tripod on which is mounted a Cineflex 35mm camera with 200 ft. magazine and 12 volt motor.



*Patent No. 2318910

Tripod Head Unconditionally Guaranteed 5 Years.

(1)



The new "Professional Junior" Baby Tripod, shown ready for the Removable Head.

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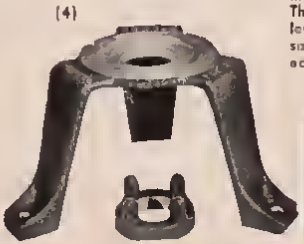
(2)



(3)



(4)



The friction type Professional Junior" removable triped head is unconditionelly guerenteed fer 5 years it gives super-smooth 360° pen and 80° tilt ection It fits oil of the several tripod beses made by us The large pin end trunnion assures long dependeble service A "T" level is attached. The top-plate can be set for EK Cine Special (with or without metor) 35mm DeVry end B&H Eyemo (with metor) and with or without elignment gauge.

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1600 BROADWAY NEW YORK CITY

THROUGH the EDITOR'S FINDER

THE many friends of Al Gilks, one of the best liked members of the American Society of Cinematographers, will be happy to know that he has been promoted to the rank of a Commander in the Navy

Commander Gilks, USNR, was called to active duty in September, 1941, with the rank of Senior Lieutenant In 1943 he was promoted to Lieut-Commander In January, 1945, he was made a full Commander Congratulations, Commander Gilks, from Ye Editor, who knows you deserve the promotion!

AGAIN we bring up the subject of more recognition for the Cinematographers of the American motion picture industry

From where we sit, it would seem that the Cinematographers work is becoming more and more important, and the Cinematographers are playing a big part in the turning out of successful motion pictures

Yesterday, for example, in the Hollywood Reporter there appeared a review of Universal's "Her Lucky Night," which must have cast a pall of gloom over those folk who get credit in the advertisements and individual credit titles on the screen In part the Review says: "To break it as gently as possible this is a pretty sorry affair the story is stupid and impossible and the script is worse The direction is no help either The cast struggled as best it could with the feeble material at its disposal, but it was pretty much of a hopeless task from the start – *The best thing about it is the photography of Hal Mohr, which is excellent*"

You see, the Cinematographer didn't fall down on his job.

In the same issue appeared another review of "A Tree Grows in Brooklyn," which was made by 20th-Century-Fox It was a glowing review of an excellent picture, which read in part "'A Tree Grows in Brooklyn' is one of the truly fine pictures of this or any year In many respects it possesses the qualities of greatness As a directorial effort, this is a triumph for Elia Kazan . . . – *Leon Shamroy's photography is of the finest*"

A few days ago, also in the Hollywood Reporter, was a review of Columbia's "A Song to Remember," photographed in Technicolor by Tony Gaudio, A S C, and Allen M Davey, A S C That review read in part "This glorious picture is a major event in film history It is one of the finest and most beautiful screen productions yet given to the world – It took the vision, understanding and great writing of Sidney Buchman who wrote the screenplay and followed through on the production, and the vision, understanding and great directorial ability of Charles Vidor, who interpreted it aided by the finest of technical talent in every department, to bring about this superb result *Tony Gaudio and Allen M Davey achieved a masterpiece of Technicolor photography, perfectly keyed in every mood of the film always lush, warm and rich in beauty*"

The fact stands out that whether the story, acting and direction is good or bad the work of the Cinematographer stands out because of its excellence

This writer hopes the day will come when the Cinematographer is given the same recognition as the writer and the director.

OUT of the midst of the war in Europe came a delightful letter the other day from one of the oldest members of the American Society of Cinematographers When we say "oldest" we mean in point of years of membership It was from John Dored, who for many years was with Paramount News in Rio de Janeiro

"I have been covering the war in Europe from the past year," he wrote "It is a great life, and I enjoy it Chances are you might have seen a number of stories in the News Reels covered by me."

That is typical of John He is enjoying being in the middle of the war!

He wrote his letter on December 19, and in it wished all of his friends in America "a very happy and prosperous New Year"

That is typical, too, of John Right in the midst of the fighting he thinks about sending greetings to his friends Thanks, John, and good photographing



TREES

AS this issue goes to press it is interesting to note that members of the American Society of Cinematographers are photographing 33 feature pictures in the Hollywood studios

At Columbia Rudy Mate is filming "Over 21," Charles Lawton, Jr., is shooting "Kiss and Tell," and George Meehan is filming "Boston Blackie Booked on Suspicion"

At Samuel Goldwyn Studios Lucien Andriot is shooting "Ten Little Indians"

At Metro-Goldwyn-Mayer Studios Robert Planck is shooting "Weekend at the Waldorf" Harry Stradling is filming "Her Highness and the Bellboy," Charles Rosher is on "Yolanda and the Thief" and George Folsey is shooting "The Harvey Girls"

At Paramount Studios Charles Lang is shooting "Too Good to Be True," and Lionel Lindon is filming "Masquerade in Mexico"

At PRC Studios Marcel LePicard is shooting "Enchanted Forest," Jack Greenhalgh is shooting "Undercover Girl," and James Brown is filming "Stranger in the Family"

At RKO Studios Nick Musuraca is handling cinematography on "The Invisible Army," George Barnes on "The Spanish Main," Ted Tetzlaff on "Those Endearing Young Charms"

At 20th Century-Fox Studios we find Joe MacDonald shooting "Captain Eddie," Leon Shamroy doing "State Fair," Norbert Brodine shooting "Two Faced Quilligan," Clyde DeVinna on "Caribbean Mystery" and Ernest Palmer shooting "The Dolly Sisters"

At United Artists Joseph Valentine is photographying "Guest Wife," Lee Garmes is shooting "Paris-Underground," and Archie Stout is filming "Captain Kidd"

At Universal Studios Charles Van Enger is shooting "That's the Spirit," Hal Mohr and W Howard Greene are filming "A Night in Paradise," Virgil Miller is shooting "Invitation to Death," George Robinson is filming "The Naughty Nineties," and Elwood Bredell is shooting "Lady on a Train"

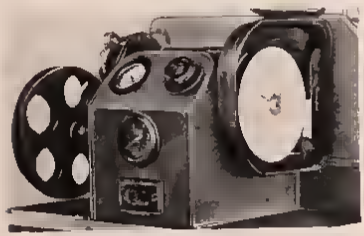
At Warner Bros Studios Ernest Haller is filming "Mildred Pierce," Arthur Edison "Three Strangers," and Carl Guthrie is shooting "Too Young to Know"

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16 MM. POSITIVE OR NEGATIVE FILM PROCESSOR



OPERATED IN WHITE LIGHT, Model 8 is of the top drive type with floating bottom elevators for ease in threading and maintaining uniform film tension throughout processing 61 in. long, 28 in. wide, 52 in. high. 1200 lbs. 220 volts A.C.



LOADING AND UNLOADING MECHANISM. Development time for negative film 6 to 12 min., delivering 600-900 ft. per hour. For positive film, 3 to 4½ min., delivering 1200-1800 ft. per hour



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Model 8 embodies the best of Houston's broad experience in designing, engineering and building precision processing equipment. With this ingenious machine, the complete processing of 16 mm. positive or negative film is an easy, quick, profitable job. After developing, fixing and final washing have been done in one side of the machine, film is automatically crossed over to other side for drying and delivery. Every step is machine-controlled, assuring uniform results.

Compact and available with or without casters, Model 8 saves space and provides convenient mobility. It is the modern complement to present types of microfilm recorders and conventional cameras. No additional equipment is required.

All controls conveniently grouped at one end. Solution tanks, connections, shafts, pipes, fittings, brackets, bearings, turbulation rods and nozzles made of stainless steel. Easy to operate. Precision-built to usual Houston standards. Write for descriptive literature.

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L A Cinema Club

FOLLOWING are the prize winners in the Los Angeles Cinema Club's Annual Contest for 1944

First Prize "Vancouver Island," by Carl Thomsen

Second Prize, "The Desert," by Guy Nelli

Third Prize, "Pink Elephants," by Edwin E Olsen

Fourth Prize, "Wyoming Cattle Ranch," by Mildred Zimmerman.

Fifth Prize, "Elizabeth Park," by Paul Zerrahn

Sixth Prize "Guatemala," by Harry E Parker

Seventh Prize "Autumn in Utah" by W L Easley

Eighth Prize, "Scenic Arizona," by William J Millar

All the films are in color, and percentage ratings were made according to merit of subject, composition, interest, titles, panning clarity, etc

San Francisco Club

THREE reels of unusually beautiful Kodachrome pictures highlighted the January meeting of the Cinema Club of San Francisco The films were made by Walter C Johnson of the Westwood Movie Club They were

"Land of Scenic Surprises"

"Yosemite in Spring"

"Rambling in Yosemite" filmed in the Autumn

Also on the program was a 400-foot Kodachrome film "The Pageant," which was photographed by John Smuri, Russ Hanlan and C D Hudson at the Shrine football game in San Francisco on January 1, 1944

M.M.P.C.

THE January meeting of the Metropolitan Motion Picture Club was devoted to the screening of films submitted for the club's Novice Contest We would have liked to have printed the names of the winners, but the club's publicity department apparently failed to function

Philadelphia Cinema Club

"ANGELS Are Made of Wood" and "Ten Pretty Girls," both on 8mm highlighted the January meeting of the Philadelphia Cinema Club

This club celebrates its tenth anniversary in April Plans are now under way for an anniversary program that will top all programs of the club's ten years of activity

La Casa Movie Club

THE La Casa Movie Club of Alhambra, California, started the new year with two 25mm and two 16mm films featuring the January meeting And, as usual, the place was packed with movie enthusiasts The La Casa Club will have to hire a theatre pretty soon, if attendance continues to increase as it did during 1944

Films shown at the meeting were

"Native Life in Tibet," photographed by Dr David Tennant, who is now serving as a British Army Doctor Not long before the start of the war Dr Tennant made a trip through Tibet Under very trying conditions he made his film

"Southern California Views," by member Earl Martin

"Wild Flowers," by William F Axtman

"Hawaiian Islands" by member Dr Almon Balkins

Brooklyn Club

CHARLES Benjamin is already starting to beat the drums for the Fifth Annual Gala Nite of the Brooklyn Amateur Cine Club, which will be held at the St Felix Playhouse, Brooklyn, N Y, on the night of April 13th The price of ticket, Mr Benjamin says, is seventy-five cents, tax included, and they may be obtained from Herbert Erles, 252 Ninety-sixth Street, Brooklyn, N Y

Saint Louis Club

THE Amateur Motion Picture Club of Saint Louis held two meetings during January At the January 9th meeting Jim Bialson gave an interesting talk on editing, titling and splicing

January 23rd was the night of the club's big party and fun show, which is reported to have been quite a success

New York Eight

THE January meeting of the New York Eight was held at the Hotel Pennsylvania Three films featured the program They were

"Home from the Aleutians," by Maurice Krakower

"Le Petit Cinema" and "Random Recollections," by George Valentine

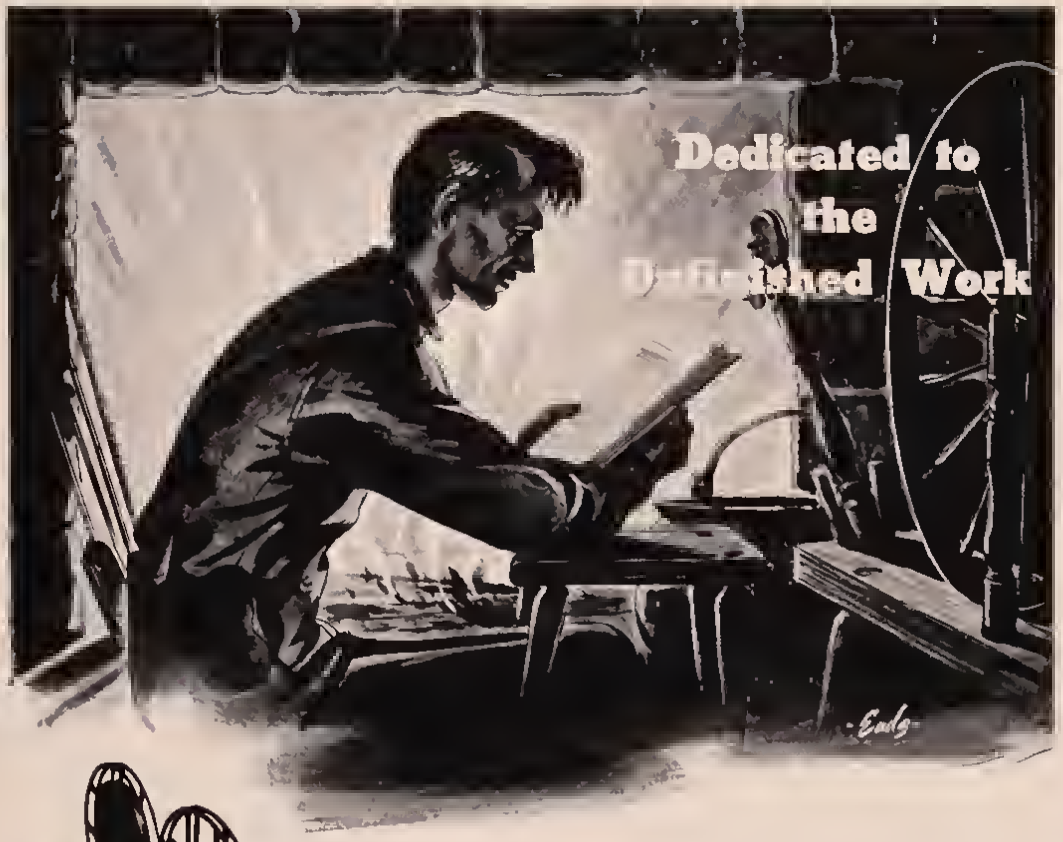
8-16 Movie Club

THE Board of Directors of the 8-16 Movie Club of Philadelphia are planning an interesting meeting for February One of the features will be the reshowing of the winning pictures in the Gold Cup Contest, at which the producers of the films will explain the problems they faced in filming them They will also answer questions relating to them

Arrangements are also being made to have a speaker from the Armed Forces who has actually made pictures during combat. Should be an interesting meeting



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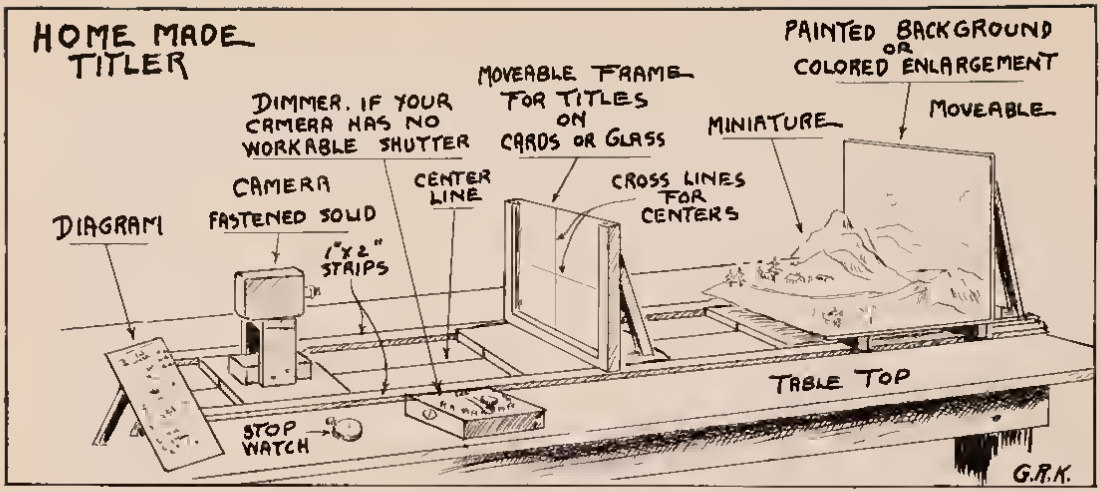
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Artistic Titling Tips

By GLENN R. KERSHNER, A.S.C.

(Part Two)

SOME time ago an enthusiastic 16mm friend invited me over to see a picture he had filmed around Thanksgiving Day. It was entertaining and well photographed. I was happy to note that his exposure for color was perfect. BUT—the titles were terrible! Some were crooked. Some glistened because the lights had not been placed far enough back to eliminate reflection. A few were off balance. The thing that bothered me most, however, was the fact that every title was made with the same small white letters on a perpetual black background.

As I sat there watching the picture, feasting my eyes on beautiful scenes . . . flower-covered deserts that swept to snowcapped mountains—blue skies tumbling clouds . . . then—I suddenly found myself staring into black night followed by those pesky little white letters on the title card. The next and the next and the next were the same. It was awful on the nerves.

When the lights were switched on at the finish we discussed the picture and I mentioned the titles. My friend admitted that he had made them in a hurry for a showing at his club. Just temporary titles. However, he had wasted film and time in order to be foolish enough to show his picture in that condition to picture-wise folk.

Knowing how much good titles mean to the success of a picture, I worked with him for the next three evenings making new ones in time for his club exhibition. When the picture was shown my friend received many compliments. This is the way we made those new titles.

First we projected the picture again. Then we wound it by hand several times, making notes as to the titles, their length, nature of the scene, fade-ins and outs, etc. We gave each title and scene a number and scratched it onto the first frame of each scene to assist in cutting the titles in later. Then we carefully re-checked for errors.

Fortunately, my friend had made many Leica shots of all these scenes and we had no trouble in picking suitable ones for each scene to enlarge for the background of the title.

It might be well to digress for a moment to explain how to pick photographs for a background. First—when you are making the photographs you should avoid too much detail such as windows, white tree branches, reflections and contrasty objects where the titles will be. It is very confusing when black letters or shadings are lost in the shadows or white letters blend into the high lights. But should you have too many high lights you can diffuse the light with small sticks or little branches.

We made the enlargements on matte paper and colored them (not too vivid). We found many suitable pictures in magazines, travel folders, etc., etc. For some we even selected pieces of artistic colored silks. We also mixed plaster of paris, made designs with our hands and painted them in colors. For a couple of titles we made little miniatures and painted them in color.

In the mean time we had a regular title man set up the titles with selected types with the first letter of each title painted in color, large and quite fancy.

DEPTH OF FOCUS *

1 INCH LENS—16 mm. CAMERAS

Point of Focus	F.1.5		F.2		F.2.8		F.4		F.5.6		F.8	
	IN FOCUS FROM											
Feet	Ft In	Ft In	Ft In	Ft In	Ft In	Ft In	Ft In	Ft In	Ft In	Ft In	Ft In	Ft In
3	2 10 to	3 3	2 9 to	3 3	2 8 to	3 4	2 7 to	3 6	2 6 to	3 11	2 3 to	4 3
4	3 8 to	4 4	3 8 to	4 6	3 6 to	4 6	3 4 to	5 0	3 0 to	6 0	2 11 to	6 7
5	4 7 to	5 6	4 6 to	5 7	4 4 to	6 0	4 0 to	6 8	3 7 to	7 10	3 3 to	10 6
6	5 5 to	6 8	5 3 to	7 0	5 0 to	7 6	4 6 to	8 6	4 2 to	10 6	3 8 to	15 8
7	6 4 to	8 0	6 0 to	8 2	5 8 to	9 0	5 3 to	10 10	4 3 to	14 0	4 1 to	25 3
8	7 0 to	9 4	6 10 to	10 0	6 4 to	10 11	5 10 to	13 4	5 1 to	18 8	4 5 to	40 0
9	7 9 to	10 3	7 4 to	11 6	7 0 to	13 0	6 2 to	16 3	5 6 to	25 2	4 8 to	90 0
10	8 6 to	12 3	8 0 to	13 3	7 6 to	15 0	6 6 to	20 0	5 10 to	35 0	5 0 to	100 0
11	9 2 to	13 9	8 10 to	15 0	8 0 to	17 4	6 8 to	22 3	6 3 to	51 4	5 2 to	Inf
12	9 10 to	15 7	9 5 to	17 0	8 7 to	20 0	7 11 to	30 0	6 9 to	84 0	5 5 to	Inf
13	10 5 to	17 0	9 10 to	19 0	9 0 to	23 0	8 0 to	37 1	6 11 to	182 0	5 7 to	Inf
14	11 2 to	18 8	10 5 to	21 4	9 6 to	26 3	8 3 to	47 0	7 0 to	Inf	5 9 to	Inf
15	11 9 to	20 7	11 0 to	23 3	10 0 to	30 0	8 6 to	60 0	7 7 to	Inf	6 0 to	Inf
18	13 7 to	26 11	12 6 to	32 8	13 4 to	45 0	9 6 to	180 0	7 11 to	Inf	6 5 to	Inf
20	14 3 to	31 5	13 6 to	39 8	12 0 to	60 0	10 0 to	400 0	8 3 to	Inf	6 7 to	Inf
25	17 4 to	45 8	15 8 to	84 0	13 7 to	150 0	11 1 to	Inf	9 0 to	Inf	7 0 to	Inf
35	21 5 to	91 3	18 10 to	77 0	16 1 to	Inf	12 10 to	Inf	10 0 to	Inf	7 8 to	Inf
50	26 3 to	350	22 6 to	Inf	18 8 to	Inf	14 3 to	Inf	11 0 to	Inf	8 3 to	Inf

CHART A

(Continued on Page 67)



Look At Me, Daddy!

RE LIVE your youngsters' fleeting childhood days through all the years to come Capture their amusing, endearing traits in motion pictures It's surprisingly easy to do—even with the simplest equipment—if your camera is loaded with Triple S Pan Reversible Film

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Ansco

8 and 16mm

TRIPLE S PAN FILM

KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST

Requirements of Educational Film Presentation

(Continued from Page 54)

having been taken it is useful to see such a film again so that his store of knowledge can be re adjusted by seeing the whole range of the subject again

Introductory or revision films are on the borderline of the background film I have already said that this is a very valuable type The general method of approach has already been worked out successfully by the documentary group of film makers To use the metaphor of the newspaper, it corresponds to the leading article A certain number of facts are stated and from them certain conclusions are drawn

Another type of background film is the travelogue, preferably without the musical accompaniment or the wise-cracks I have indeed seen many theatrical films which, had they not been marred by cheap witticisms, would have been admirable background and even classroom films

Subjects of Films

And now let us leave the types of film and then different uses to what subjects films should be about Really, there is scarcely one that is not susceptible to film treatment As yet, however, many have only received scurvy treatment at the hands of those who put out films

Of all the subjects that have been mishandled, I suppose Geography is the worst Only too often, owing to the cost of having proper films made, firms have been too content to take the product of an amateur on holiday in some part of the world, give it a superficial dose of reediting and put it out as a teaching film Another type of film which, because it is free, is often used for Geography teaching is the tourist film leading up to the excellence of an hotel or the comfort of a cruising liner or the railway facilities in a certain country

Geography

It will probably be more expensive to make first-class Geography film than any other A special unit has to be sent to distant parts The unit must have considerable knowledge of what is really wanted For no matter how carefully the script is worked out before, it will have to be adjusted on arrival. The cameraman must resist the temptation to take a shot just because it is a good shot The Director must be like a good journalist and in a short time get beneath the surface and spot the really significant facts The backers must be prepared for a high proportion of waste material, as overshooting is essential if the editor is to have enough material at his disposal to produce an effective result Once the unit has returned there is no change of a retake.

Probably the greatest mine of as yet unquarried material lies in the vaults of the feature makers. For many feature films, units have been sent overseas on location and brought back thousands of feet of material of which only a fraction was ever used. Often they took out a sound van also, and got the natural sounds What a boon it would be if despite the tiny profits, if any, that could be made, these companies as a philanthropic gesture paid a small fee to a good teacher to go through the material in their possession Then if his advice was in the affirmative, they would get an editor on to the job in cooperation with the teacher

Biology Subjects

The supplies of films on biological and zoological subjects all reach a high level of excellence Even the amateur makes a reasonably good job of it, as his material is moving in itself The professionals, especially when they are using slow or speeded-up photography, or when they use micro-photography, almost always turn out magnificent material My only comment is that much of it is still a little too far advanced for the younger children for whose needs I am making a special plea tonight

Oddly enough a closely related subject, Physiology, has been rather neglected All children are far more interested in the workings of their own bodies than in that of a worm, an ant or a rabbit Whether the matter is looked at from the point of view of good health or sex education, there would seem to be a tremendous field here awaiting exploitation. Much of the stuff would obviously have to be diagrammatic, but skilful use of the X-ray could blend diagram into actuality, as was done in a German film on Breathing which I saw before the war

(To Be continued in the March Issue)

"Doubtful Dollars"

TWO new motion pictures have been produced by the safety education department of the Aetna Life Affiliated Companies in cooperation with the United States Secret Service, Treasury Department, and will form vital parts of a nationwide crime prevention campaign being conducted by that agency.

The films are "Doubtful Dollars," which calls attention to the specific faults which usually distinguish counterfeit from real money, and "Check and Double-check," which is aimed at curtailing the forgery of government checks, millions of which are now being sent to dependents of men and women in the armed forces This latter film was produced in cooperation with the American Bankers Association, as well as the Secret Service.

In making these films, Aetna Life technicians chalked up a number of "firsts" Special permission had to be obtained from Treasury Secretary Morgenthau to photograph for the first time both good and counterfeit money in full color for a motion picture This was important

New S.V.E. Picturol Catalog

A new Picturol Catalog which lists many new slidefilms, has been announced by the Society for Visual Education The catalog includes, among other slidefilms an entirely new series of Picturols on the National Parks of the United States

Another new slidefilm of timely interest is "Romance of the Alaska Highway," a picture story of the building of the Alcan Highway to supply the troops in Alaska and the Aleutians In contrast are two new slidefilms on the life and scenic attractions in the Virgin Islands.

Other educational slidefilm additions include "Elementary Meteorology" (three slidefilms), "Origin and Basic Definitions of Algebra" (two slidefilms), "Mathematical Instruments" (4 slidefilms presenting different types of instruments and their use), "Theory of Flight" (4 slidefilms)

Many other interesting and instructive slidefilms have been added to the extensive S.V.E Picturol library Some are accompanied by teacher's manuals, and others include full information in the titles and subtitles of the slidefilm.

Copies of the new S.V.E. Picturol Catalog are furnished free upon request to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois

New Slidefilm on Air Transportation

"Air Transportation Jobs and You" second in a series of slidefilms presented by United Air Lines, is designed primarily to explain the various jobs in the field of air transportation. This slidefilm was prepared by the Department of School and College Service of United Air Lines and is distributed by the Society for Visual Education

This fifty-six frame slidefilm is designed for use in junior and senior high schools and junior colleges It will answer any of the questions asked today concerning the employment possibilities in the new and rapidly developing field of air transportation. The slidefilm and its new type of fully illustrated teacher's manual present an accurate picture of the wide diversification of jobs in commercial aviation, and indicate clearly the requirements for employment and the numerous advantages to those who have qualified as employees The film and manual provide excellent assistance to those who are confronted with the problem of presenting the complete story of aviation as an industry

The manual which accompanies the slidefilm is unique in presenting frame by frame exactly the illustrations used in the slidefilm This enables the instructor to prepare for presentation without actually projecting the various pictures in the slidefilm. The manual is also used extensively for further study by students, and in some instances where projection equipment is not available

"Arcs and film go hand in hand for fine photography"
—James Wong Howe, A.S.C.



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Ampro Executive



Ervine N. Nelson, new Educational Sales Director for Ampro Corporation

The Documentary Film

(Continued from Page 45)

Here again is a simple example of the preparation of a documentary film. Like myself, most producers, have a great desire to create an outstanding photographic film. An exterior would never be done without the sunlight at a particular angle. An addition of reflectors to help lighten a darkened area. Even a scene in its natural surroundings is spiced with lights for that photographic effect. This creation of eye appeal draws audience reaction to its artistic value and in most instances weakens its intended purpose. So often, there is an anxiety to favor a cultural audience with this fare, that the facts become terrifically distorted by the time all hands have made their contributions.

I was cameraman on a film titled, "Growing Americans" directed by Gene Martel, director of talent and screen tests for Paramount Pictures in New York, who has been connected with the production of documentary films for many years. This film was made for the Coordinator of Inter-American Affairs to be used for the betterment of our relations with the South American countries. This story, a re-enactment by two boys, is a true story of their occupation in their spare time. No make-up was used, and the film was produced on their own chicken farm, on their home grounds, with their neighbors acting in the picture with them. As authentic as it possibly could be, it is a story re-told and re-enacted and it can easily be made to favor a particular point, with a wee bit of good editing and music to glide over the silent and unspoken portions; but, IS THIS A DOCUMENTARY FILM?

I am not against films of this type, rather I am for them, but if I were put on a jury and cross examined, I would demand facts. I would not accept a re-enactment as a document. A newspaper editor or a judge would ask for facts, are re-enacted films facts?

I have a profound respect for the films produced by Paul Strand, Robert Flaherty, Julien Bryan, Willard Van Dyke, Pare Lorenz, Joris Ivens, John Grierson, Herb Kline, Julian Roffman and Ralph Steiner and the films they have contributed of places and people. Space does not allow an elaboration of their particular films, but if you have seen "Nanook of the North," "The River," "The Plow That Broke the Plains," "The City," "Native Land," "Lights Out in Europe," "The Forgotten Village," then you have either accepted them as documentaries or as pure entertainment. If they be true documentary, then what about the films made daily, by these men; they are perhaps unfamiliar to you they are: Neil Sullivan, Larry O'Reilly, Jack Painter, Al Mingalone, Doug Dupont, Jimmy Pergola, Bob Donahue, Lou Hutt, U. K. Whipple, Tommy Craven, Roy Edwards, Jimmy Lyons, Max Markman, Willard Van Der Veer, Norman Alley, Joe Gibson, Al Gold, Jack Kuhne, Carl Larsen, Leo Rossi, Harry Harde, Dave Oliver, Irving Smith, Capt. Fred Fordham, George Doran, Capt. Teddy Rickman, Frank du Paty, Harry Tugander, Ariel Varges, Harold McCracken, Joe O'Brien, Howard Winner, Johnny Lapanne, Walter McGinnis, Ferdinand Delgado, men who make such films as, "The Magic Carpet," "Fitzpatrick Travelogue," "This Is America," "The March of Time," Pathe News, Movietone News, News of the Day, Universal News, Paramount News, Eugene Castle's "Seeing America."

I have worked side by side with many of these men and I know that they have covered the globe and have photographed documentary evidence of news events of important historical significance, of places and people. Many of them are now covering special assignments as war correspondents; some have been wounded, some have given their lives in bringing to you "real" documentary films. Little publicity is given these men, they do not seek it. They are the unheralded "Documentary Film" producers who have been making these films for from twenty to thirty-five years. I have the ambition, if I had the time, I could write a book about these

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I would like to especially make a point of the film, "The Forgotten Village" produced by Herb Kline, from the script by John Steinbeck I particularly mention this film, for, when the expedition was in preparation, I was instrumental in supplying some of the photographic equipment which was used on this film I saw the film about a year or so later and may I say from the standpoint of production, photography, dramatic content, music and narration, it was excellent, but, IS THIS A TRUE DOCUMENTARY FILM?

I quote this from an item by a London correspondent, in the New York Times of June 28, 1944, "When the film opened in London at the Academy Cinema, after having had a stormy passage with the censors" the reporter says, "The intelligentsia are descending like a storm of bees on 'The Forgotten Village' Box office receipts have been solid at a moment when most West End show business is slumping 'The Forgotten Village' may be, as a representative of the Mexican government confided to us after the premiere, '*A Hollywood Dream*,' but Steinbeck, who knows intelligentsia almost as well as he knows his peons, certainly seems to have been dreaming with his eyes open"

Then too, I want to particularly commend the wonderful documentary films being made in recording the war by our Army, Navy, Signal Corps, Maritime Service, Air Forces and Marines and the work of our Allies

I take exception to a letter written by a civilian to the editor of the New York Post, some time ago, in which he criticized a film he saw on the "Invasion of Sicily," in his local theater. This film made by men some of whom probably have given their lives was criticized for its lack of artistic photography (he compared it to Hollywood made productions) he further criticized the poor quality of color, (it was photographed on 16mm Kodachrome and enlarged to 35mm. by Technicolor for theatrical release) and that little attempt had been made in artistic editing Here, we have criticism of a "real" documentary film, made by men who do their fighting with a camera, in face of danger to life, many of whom have made the extreme sacrifice in recording these facts of the war for us. Why anyone should expect entertainment from a source such as this, is more than I can understand

I put the facts before you, is a film a "Documentary" because it tells a story about real people in original locations regardless of the addition of actors, music, narration and dramatic editing, as long as it satisfies and entertains us, or, is it a "Documentary" when it presents original facts What do you think?

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DeVRY *Equipment Gets Around*

From Noumea New Caledonia comes another page for the long record of DeVRY motion picture cameras used to film events where the *first shooting is the only shooting*—where there are no *rehearsals and no retakes* At Noumea Cameraman Fred Dunn used a DeVRY to film ceremonies commemorating the centenary of the landing of Roman Catholic Missionaries—an event of considerable historic significance—a record of which was desired for the continent In Peace as in War, DeVRY 35mm and 16mm motion picture cameras are relied upon by newsreel men, by professional cinematographers, to come through the toughest of conditions with the best possible of filmed records of the event to be filmed witness—"DESERT VICTORY," "TUNISIAN VICTORY" and other film epics were filmed with DeVRYS With war's end, you too can become a proud owner of one of these fine precision DeVRY cameras Plan on it NOW!



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Film of Leyte Invasion

The historic American invasion of Leyte island in the Philippines has been recorded in an action-packed documentary film called "Going North," made by a Netherlands East Indies film unit, according to Aneta, Netherlands News Agency The Australia press hailed it as one of the best authoritative Pacific war pictures yet made

The picture portrays the American soldiers leaving their invasion barges and going ashore under the terrific barrage of the warships The bombardment and its results are also photographed

Lytle Heads Bureau

Alfred Y Lytle, a member of the motion picture bureau of the Aetna Life Affiliated Companies since 1940, has been named supervisor of this bureau according to an announcement by Stanley F. Withe, manager of the advertising and publicity department Mr Lytle succeeds Frederick W. Bright, who has resigned.

Experienced in both the technical and dramatic phases of motion picture production Mr Lytle takes over the supervision of the motion picture bureau at a time when expansion of its facilities is in prospect in the fields of educational and sales promotional films.

New Filmosound Library Releases Announced by B&H

CORVETTE K-225 (Universal)
No 2554 10 reels

Crew of corvette sunk in enemy action gets new ship, the K-225, another "bucking broncho of the sea." On its maiden convoy it accounts for two subs and two Nazi planes. It is badly mauled, but most of its convoy gets through. (Randolph Scott, James Brown, Ella Raines, Andy Devine) Available from April 1, 1945 for approved non-theatrical audiences.

AS YOU LIKE IT
No. 5839 10 reels

Outstanding, serious transfer of Shakespeare's immortal comedy to screen with closest fidelity to original. Archaic English adds to educational rather than entertainment value. Beautifully staged and acted. (Elizabeth Bergner, Lawrence Olivier.)



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Fact Films to the Front

(Continued from Page 47)

De Rochemont points out that the documentary technique is no screen novelty. The first pictures ever made, in the screen's infancy, were fact films, recording scenes of actuality. In recent years, pictures like "The Grapes of Wrath," "How Green Was My Valley," and "Wilson" have utilized documentary elements. The tremendous circulation given newsreels and government films during the war has furthered this trend. Today there is less of a gap between the fact and fiction film than before. Short subjects like the March of Time, This Is America and The World in Action series have had widespread circulation. The latter series stems from Canada where John Grierson, who founded the British documentary movement, is now building up a powerful documentary school.

De Rochemont's next production will be "Now It Can Be Told," based on the activities of the F.B.I. J. Edgar Hoover has thrown open all of his facilities to the producer. Part of the picture will be re-enacted by little known actors but all of it will be solidly based on fact, and will utilize real settings wherever possible. There will be a regular story line concerning the war against enemy espionage. As his third production, de Rochemont plans to make "Boomerang," and afterwards a feature-length film dealing with the newsreel business, its history, highlights and methods.

De Rochemont himself is a veteran newsreel cameraman. He has been engaged in making movies since he was 15 years old, when he sold free-lance film to the newsreel companies. In 1923 he joined the Fox newsreel where he obtained valuable experience in the business of transferring the raw stuff of reality to film.

The famous Indian race riot films taken by Fox Movietone in 1930-31 in Bombay—footage which is still used today in most screen depictions of India—was smuggled out of that country by de Rochemont. He put the exposed film into empty cans, and put the unexposed film into the riot film cans. The police confiscated the latter and de Rochemont put on a good show of protesting. Meanwhile, he gave the exposed film to a British nurse who was sailing for Marseilles. He labelled the film as a travelogue, "Poona Festival," and ultimately the entire 2000 feet of riot film reached New York. There it was placed in a vault, under the impression that it was simply travelogue film. It was finally retrieved from the vaults and hit the nation's screens like a bombshell.

On another occasion, a screen showman purchased the exclusive newsreel rights to the Zev-Papyrus race in 1925. All other cameramen were barred from the track. Fox Movietone decided to scoop this producer. There was a soft-drink truck at the track with a big mug on it. De Rochemont constructed a platform inside the mug and placed his cameramen there. He also made a deal with the U. S. Navy to teach a number of gobs how to operate the Sept hand camera, which was a novelty then, and which ran only 30-40 feet of film. The sailors were placed at strategic places around the track and all of them got shots of the race, which de Rochemont subsequently used. This maneuver was instrumental in putting an end to the business of selling exclusive newsreel rights to any one company.

When de Rochemont was head of the March of Time he had occasional scraps with the Axis governments. He once wanted to obtain a full, unexpurgated copy of "Blitzkrieg in Polen," the German propaganda film of the invasion of the Low Countries. The German embassy would only give de Rochemont its edited, propaganda version. De Rochemont had a copy of the film secretly made. This was smuggled to Canada and then smuggled across the border to New York. But first the Canadian Mounted Police were tipped off by de Rochemont and they confiscated the film at the border as alien property. Afterward, de Rochemont was able to purchase the film from them for $1 and the Germans were powerless to interfere. De Rochemont later showed the film to Ulrich von Gienanth, the first Secretary of the German Embassy in New York. He rigged up a microphone secretly in the projection room and recorded von Gienanth's muttered comments. "Germany is no longer a small nation and does not have to put up with such things." Fritz Kuhn, leader of the Bund, also saw the film and exclaimed "If Hitler sees this I'm ruined!"

De Rochemont, it is apparent, is no executive who operates from behind a big desk. He is typical of the newsreel cameraman in that he is ingenious, has a nose for news and the ability to get it. His experience is now proving useful in his new position as producer of non-fiction films for Twentieth Century-Fox. All of de Rochemont's pictures will tell a story and attempt to be entertaining, but in terms of reality and not of fiction. His films will not grind any propa-

(Continued on Page 70)

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Artistic Titling Tips

(Continued from Page 60)

We then marked the title number, symbols and footage required in the upper right hand corner and they were ready for shooting.

A long table top furnished the work beneh. Down the center we drew a line and six inches each side of it we fastened a piece of one by two board forming guides for two pieces of board one foot wide and two feet long. On one we built the title frame. On the other a table to hold miniatures, larger pictures, etc. By this method we could slide them back and forth, knowing at all times they would be square with the camera, and the cross lines on the frames would be exact with the center of the lense.

We had the titles made to cover an area of 7 x 10 inches on a board 12 x 14 inches. This gave us a two foot focus with the one inch lense. The miniatures were made for a 16 x 22 area with a focus of five feet, so that we could make them easier as well as having the depth of focus and room for lighting.

With everything ready, the camera loaded and in it's place, and fastened down solid to the table, we took up a foot of negative for safety sake and set the counter at zero. We now took out the lens and through the aperture we made and X with pen and India ink on the film. We then replaced the lens, turned on the lights, consulted our diagram and by following it perfectly, checking off each operation as made we made the backgrounds. After the last background was made we ran an extra foot and made another X on the film through the aperture, rewound to the beginning and checked to see if the little cross mark was in the aperature at zero.

It is well to remember when making backgrounds to keep them soft. Do not light too heavily, and do not stop your lens down very far, only enough to carry depth of focus. This you can check on chart "A." But when you make the titles, give them plenty of light and stop down so as to make them more contrasty.

The titles were now dropped one at a time in the title holder, the title set at two feet. We took our meter readings as before and checked continuously with the footage meter on the camera to see that we were correct. At the finish, we were happily surprised when we checked with the aperture to find the X at the end within three frames, which was very satisfactory.

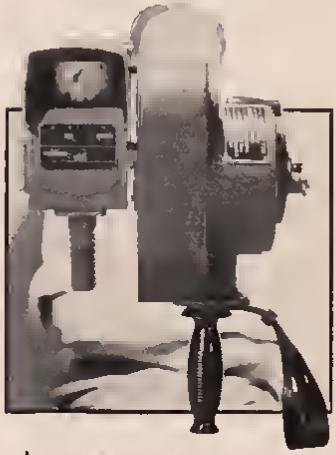
On the backgrounds we had used 75 watt special coil filament projection lamps, and 100 watt on the titles. On the miniatures we used a number of them to give us the desired effects, being careful at all times to keep the light well shaded from the lens.

In closing, here is a table that will help you in making backgrounds and titles. A one inch lens will cover 3½ x 5 inches at one foot; 7 x 10 inches at 2 feet; 10½ x 15 inches at 3 feet, 14 x 20 inches at 4 feet and 17½ x 25 inches at 5 feet.

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Aerial Aces of the Camera
Elmer Dyer, A.S.C.

(Continued from Page 42)

first cameraman who photographed the Grand Canyon from the air) So Universal executives sent him up He made the scenes successfully, and was launched on a new photographic career

Fox Studios sent him to do the "Air Circus" From then on it was aerial photography for Dyer. Since then he has done more than forty air films, as well as two years of aerial photography for the Air Service in the present war He followed 'Air Circus" with "The Great Air Robbery," "Young Eagles," "The Winged Horsemen" In 1928 he worked on the famous "Hell's Angels" He followed this with "Flight" On his long list appear "The Dawn Patrol," "Dirigible" "Lilac Time," "Going Wild," "Suicide Fleet," "Air Devils," "Cock of the Air," "The Death Squadron," "Central Airport," "White Sister," "Air Hostess," "Today We Live," "Night Flight," "Hell in the Heavens," "Bright Eyes" "Murder in the Clouds," "Air Mail," "Lost Squadron," "Devildogs of the Air," "West Point of the Air," "Air Fury," "Wings Over San Antonio," "Tailspin," "Women of the Winds," "Wings of the Navy" "Shadow of the Wing," "Only Angels Have Wings," "Flying Deuces," "Flight Command," "I Wanted Wings" "The Bride Came C O D," "Dive Bomber" with Charley Marshall, "Captains of the Clouds" with Charley Marshall, "Keep 'Em Flying," "Air Force" also with Charley Marshall, and his greatest achievement—"Target for Today," made for the Air Service

Elmer's an interesting character He has his own laboratory and some $20,000 worth of cameras, lenses and equipment He also has a talking parrot. When its yelling becomes too loud, Elmer takes the parrot out of his cage, carries him outdoors and puts him up in a banana tree Then the parrot is happy So is Elmer

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WAR BONDS

Aerial Aces of the Camera
Charles Marshall, A.S.C.

(Continued from Page 43)

out, for while he was flying over Salt Lake City in a transport plane a short circuit filled the plane with smoke. He says he was a bit worried until he knew everything was all right In 1936 he did "20,000 Men a Year" for Fox He had to fly down through Zion Canyon to shoot some of that Then he did "Men With Wings," first big Technicolor air picture

His next air assignment was "Test Pilot" for MGM, starring Clark Gable and Myrna Loy. This was followed by "Too Hot to Handle" Charley says he guesses it was to hot to handle, for his camera plane cracked up in a ditch at Long Beach Two Bell & Howell Cameras flew by him and grazed his head. When he crawled out of the plane he had several broken ribs and a slight back injury. But the Marshall luck held, and he soon was as good as new.

In 1939 he did "Eternally Yours" for Walter Wanger. In 1941 he went on contract with Warner Brothers Studios and worked on "Dive Bomber" and "Captains of the Clouds" along with Elmer Dyer, A.S.C. This was followed in 1942 with aerial work on Warner's "Air Force," also with Dyer

In 1943, he spent practically the entire year with the Navy in Florida and Norfolk Virginia, where he made "We've Never Been Licked" In 1944 he did more confidential work for the Navy and did the aerial photography on "God Is My Co-Pilot"

"While working on that picture," said Marshall I photographed a horrifying accident Two planes crashed head-on directly in front of my ship I got the entire crash on my film It was really awful."

Charley has been married since 1928 He's a quiet, likeable chap, and one who has been forced to talk about himself. We like men of his type

Navy Commendation Given to Visual Training Corp.

A special commendation for good work has just been extended to Visual Training Corporation, Detroit training and promotion service specialists, by the Navy Department through Rear Admiral D C Ramsey of the Bureau of Aeronautics

This commendation was based in particular, said Genaro A Florez, head of Visual Training, on the company's work in connection with the Packard Marine Engine training program for the operation and maintenance of the 4M-2500 Navy marine engine, used in motor torpedo boats

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New Ampro Booklet

Republication in booklet form of Stanley Young's noteworthy article, "What will happen in the movies the day War is over . . ." is announced by the Ampro Corporation of Chicago. This stimulating survey of the postwar possibilities of 16mm sound motion picture first appeared in a recent issue of Cosmopolitan Magazine. It revealed many new facts about the increasingly important role of 16mm films in a war-time America and aroused widespread interest. Free copies of this booklet are available on request from Ampro Corporation, Chicago 18, Illinois.

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The War of Russian Films

(Continued from Page 49)

this new freedom, possible because of the distance of front-line fighting, has turned Soviet attention again toward experimentation in motion picture production.

In this connection the Soviet Union has announced two important advances in "three-dimensional cinematography," the result of the work of Russian scientist Semyon Ivanov, 35-year old inventor.

Within a few months Moscow audiences will, it is claimed, see their first three-dimensional motion picture film. The first showing of this system was held in Moscow in February 1941. Until recently the exigencies of the war curtailed experimentation and invention. Essentially Ivanov's method consists of shooting films from two different angles and subsequently projecting them simultaneously on a special screen. This system does away with the need of the two-colored spectacles which formerly gave depth to vision on the screen.

Ivanov is also experimenting with what he calls the "integral screen." For three years Ivanov has been working on experimental screens as a solution to the three-dimensional problem. The first screen Ivanov designed consisted of 30,000 strands of fine wire. His latest has 6,000 additional strands and is backed up by a reflecting surface. These changes minimize the number of dark lines that previously obscured parts of the screen, and also serve to increase luminosity one and a half times. At the same time the inventor has worked on the problem of increasing the luminosity from a new angle. The design is a light-power screen consisting of a mirror glass with several thousand tiny lenses glued to it. And as distinct from the usual spherical or cylindrical lenses, those on Ivanov's screen are conical. There are 20 such screens on order to be used in leading houses in the Soviet Union.

At present the Russian motion picture industry is back to what one might call a normal footing. Because of its importance to national life the Soviet film industry has a top priority on both supplies and man-power. An interesting feature of the current production program is the inclusion of a number of pure entertainment films. We have seen one of them in this country: "Leningrad Music Hall," a variety show of some of the Union's finest dancing and singing artists. Television is the subject of intensive research at present in Russia, indeed as it is here in the United States.

But first and foremost, Russia's films, as the films of this country, have as their first duty—the winning of this war.

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Fact Films to the Front

(Continued from Page 66)

ganda axes They will be equivalent to full-length news reports by a competent journalist Darryl Zanuck and his associates will continue to turn out regular fiction films for the studio, while the de Rochemont unit will devote itself to non-fiction films under the Zanuck aegis The success of "Wilson," with its documentary ingredients served to confirm Zanuck's theories which hark back to such semi-documentary endeavors as "Public Enemy," "I Am a Fugitive from a Chain Gang," "Wild Boys of the Road," and "They Won't Forget"

It is de Rochemont's belief that the documentary film has not received a fair chance to prove itself in this country By combining the qualities of reality with the advanced technique of Hollywood production, the documentary film, in his estimation, can be a dynamic force in American moviemaking The time is now ripe for pictures reporting to moviegoers about the epic events of our time The de Rochemont unit hopes to make a beginning in that direction

Commercial Processing

(Continued from Page 50)

Under adequate control the sound quality depends largely upon the mechanical performance of the printer and, to some extent, upon the type of developer used by the laboratory

The processing conditions under which these tests were made represent commercial practice and may not represent the optimum conditions for processing 16mm film They do, however, represent the average and the distortion figures as indicated in this paper, even though they may not represent the absolute minimum, appear to be about the right order of magnitude for the average commercial recording

It should be remembered that the distortion figures include the distortion of the recording and reproducing systems as well as the distortion of the film itself We do not know of any satisfactory method for separating these distortions Under existing circumstances, we do not consider this magnitude presents a serious problem

REFERENCE

1 Bakee I O and Robinson D H Multiplexed High Frequency Recording as a Means of Determining Conditions for Optimal Processing J Soc Mot Pict Eng XXX (Jan, 1938), p 8

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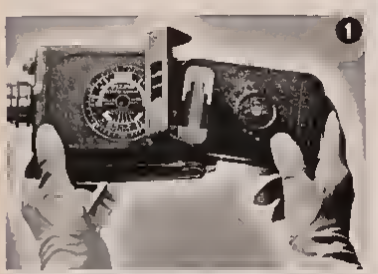
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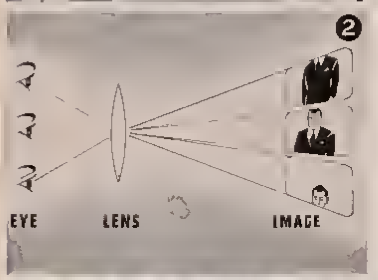


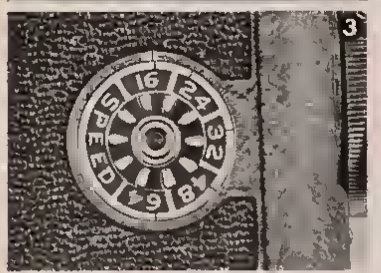
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